



Michael Shanks — archaeologist at Stanford University

Deep Mapping — Against Place

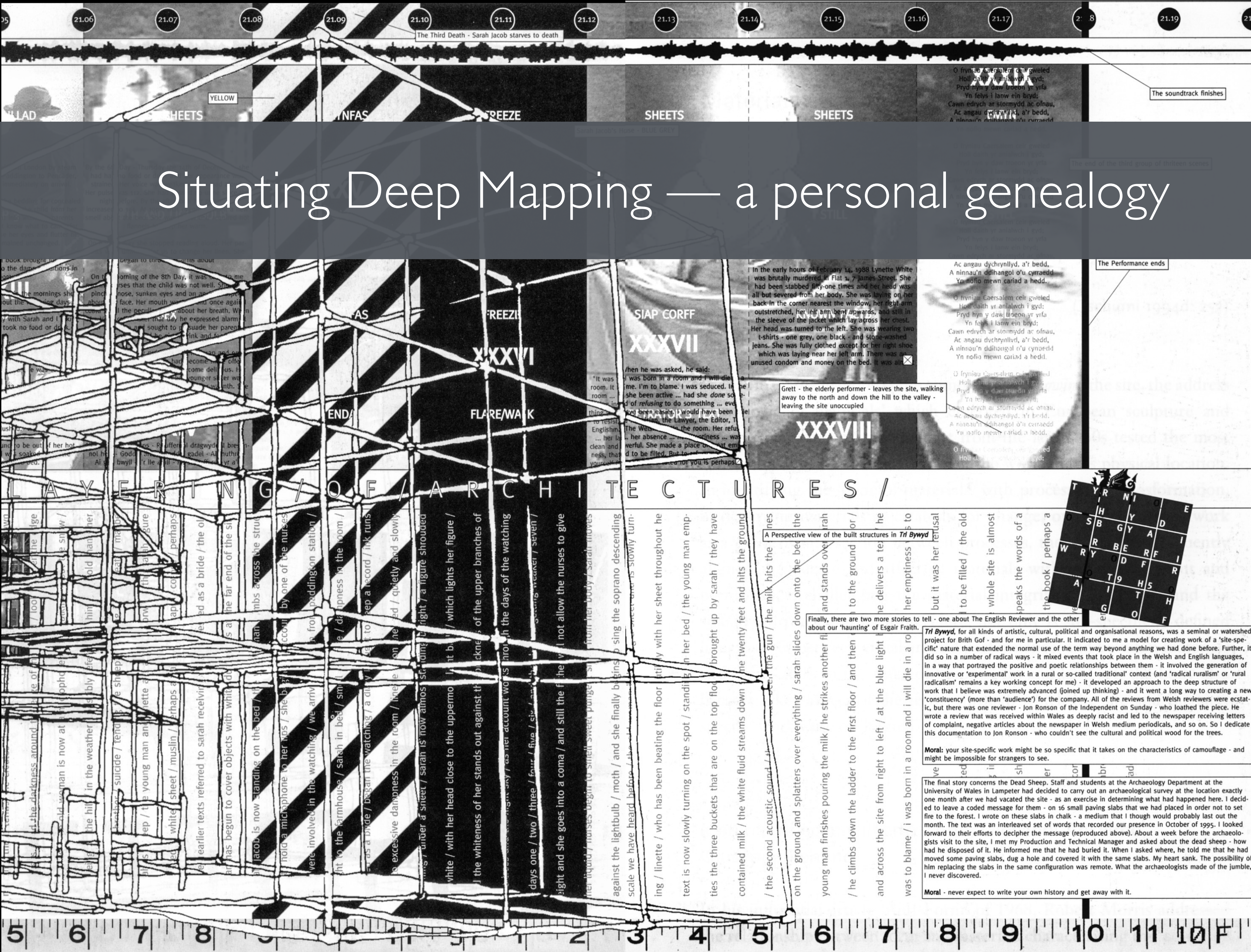
Situating Deep Mapping — a personal genealogy

Site specific, devised performance in contested spaces

— more than cartography

Deep mapping as layered inscription of place through memory and mediation, archive and performance

Brith Gof — 1990s



Nicolas Poussin
Les bergers d'Arcadie
1637

ET IN ARCADIA EGO
A riddle-figure in an
emerging landscape
aesthetic —

UT PICTURA POIESIS?



lineage — temporal topographies

Alexander Gordon
Itinerarium Septentrionale
1726

You can hear the pacing
boots! — a partisan assault
on Augustan elitism through
a personal itinerary in a
land subject to the
cartographic lockdown of
Hanoverian autocracy

Itinerarium Septentrionale :
O R, A
JOURNEY
Thro' most of the COUNTIES of
SCOTLAND,
And Those in the
NORTH of ENGLAND.

In Two PARTS.

PART I. Containing an Account of all the MONUMENTS of
ROMAN ANTIQUITY, found and collected in that Journey, and exhibited
in order to illustrate the *Roman History* in those Parts of *Britain*, from the first
Invasion by *Julius Caesar*, till *Julius Agricola's* March into *Caledonia*, in the Reign of
Vespasian. And thence more fully to their last abandoning the Island, in the Reign of
Theodosius Junior. With a particular Description of the *ROMAN WALLS* in
Cumberland, *Northumberland*, and *Scotland*; Their different *Stations*, *Watch-*
Towers, *Turrets*, *Exploratory Castles*, *Height*, *Breadth*, and all their other
Dimensions; taken by an actual Geometrical Survey from Sea to Sea: with all
the *Altars* and *Inscriptions* found on them: As also a View of the several Places
of *Encampment*, made by the *Romans*, their *Castles*, *Military Ways*, &c.

PART II. An Account of the *DANISH INVASIONS* on
SCOTLAND, and of the *Monuments* erected there, on the different Defeats of
that People. With other curious *REMAINS* of *ANTIQUITY*; Never before
communicated to the Publick.

The Whole Illustrated with Sixty-six Copper Plates.

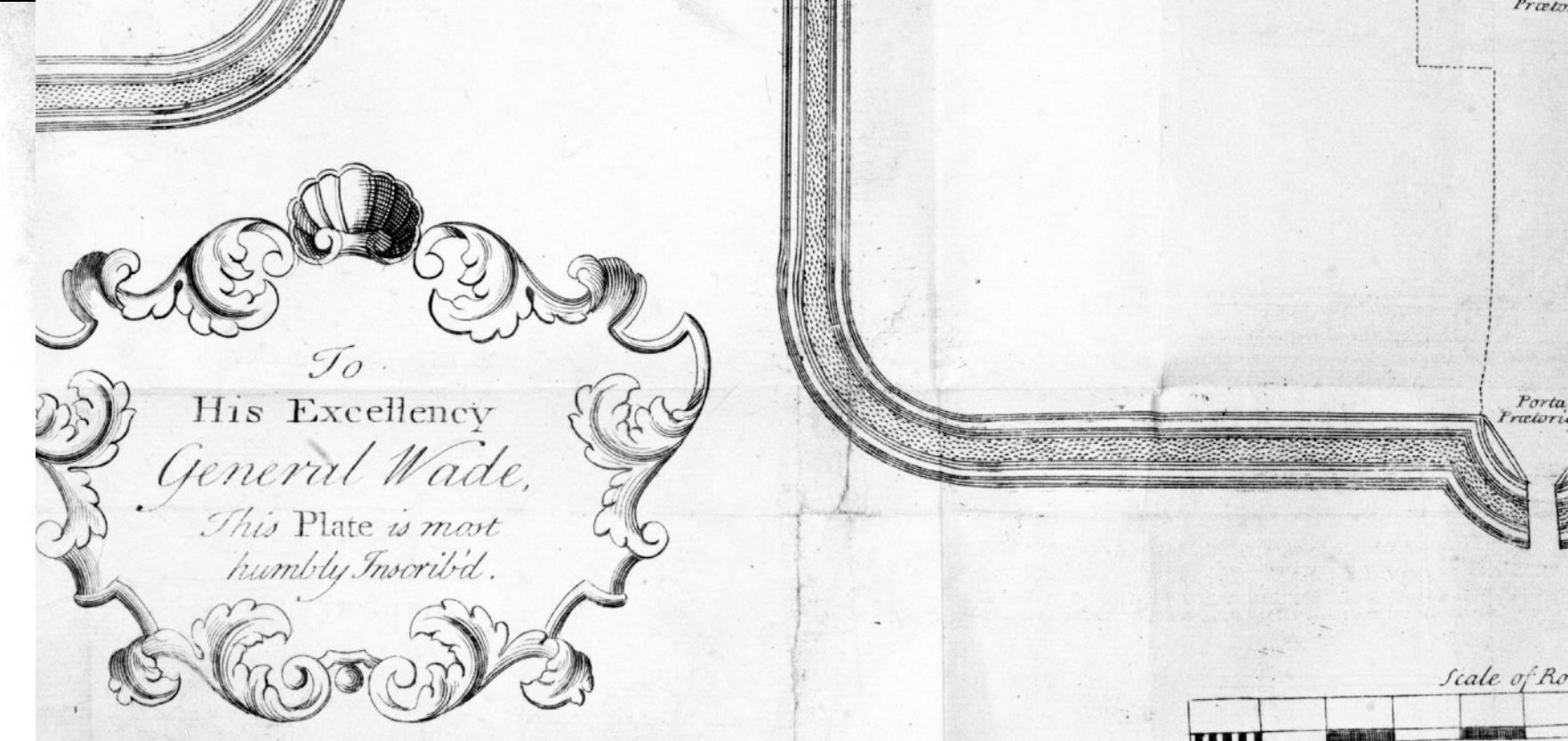
By *ALEXANDER GORDON*, A. M.

*Quanta Caledonios attollet Gloria Campos,
Cum tibi longævus referet truci Incola Terræ,
Hic sœtus dare jura Parens, hoc Cespitæ Turmas
Affari; nitidas Speculas, Castellaque longè
Aspicis: Ille dedit, circumitque hæc Mœnia Fossa.
Belligeris hæc Dona Deis, hæc Tela dicavit.
Cernit adhuc Titulos, hunc Infula vacantibus Armis
Cernit, hunc Regi rapuit Thorax, Britannia Statuas, Cyprianæ*

LONDON

Printed for the AUTHOR,

And sold by *G. STRAHAN*, at the *Golden-Ball*, in *Cornhill*; *J. WOODMAN*, in
Russel street, *Covent Garden*; *W. and J. INNYS*, in *St. Paul's Church-Yard*; and
T. WOODWARD, at the *Half-Moon*, near *Temple-Bar*. M.DCC.XXVI.



A Journèy over Part of Scotland.

73

5th Watch-Tower. After this, I met with another Watch-Tower 66 Foot square; beyond this *Severus's* Wall keeps 17 Paces to the North of the Causeway, which measured here 14 Foot.

About 150 Paces further, *Hadrian's Vallum* is most remarkably great, where I perceived that it consisted of a *Fossa*, in the Middle of two Ramparts of Stone and Earth; the one detach'd from the Ditch to the North of it; the other to the South: All along this Track, without Interruption, for a great Way, both Walls appear very noble and distinct.

6th Watch-Tower. Hence they arrive at a Town, upon the Wall called *Hatton-Shiels*; and about 812 Paces further, I met with another Watch-Tower of the same Dimensions with the former.

Beyond that, above 270 Paces, *Hadrian's Vallum* is distant 68 Paces from *Severus's*, but here I found its Vestiges become much more obscure than before: But further Westward, not very far from this, it appears again very great. 7th Watch-Tower. A little beyond it is another Watch Tower measuring as before.

After this, both the *Prætentura* pass by a Place called *Portgate*, where I saw the great *Roman Watling-Street* cross the Walls here. About 1356 Paces more Westerly, is another Watch-Tower 66 Foot square. At this Place both Walls are extraordinary conspicuous, about 26 Paces distant from one another.

8th Watch-Tower. A little beyond this, they come within 13 Paces of each other, where I found another Watch-Tower of Dimensions like those already describ'd.

9th Watch-Tower. The Ditch on *Severus's* Wall, is here 25 Feet in Breadth, and 20 Foot in Depth.

Further West is likewise a Watch-Tower of the ordinary Dimensions of 66 Foot square. Beyond this the two Walls run on till they reach a Village called *St. Oswald-on-the-Hill-Head*, keeping within 13 Paces of one another, descending the high Ground, to a few Houses called the *Wall-side*, then through a Place called *North-Ford*.

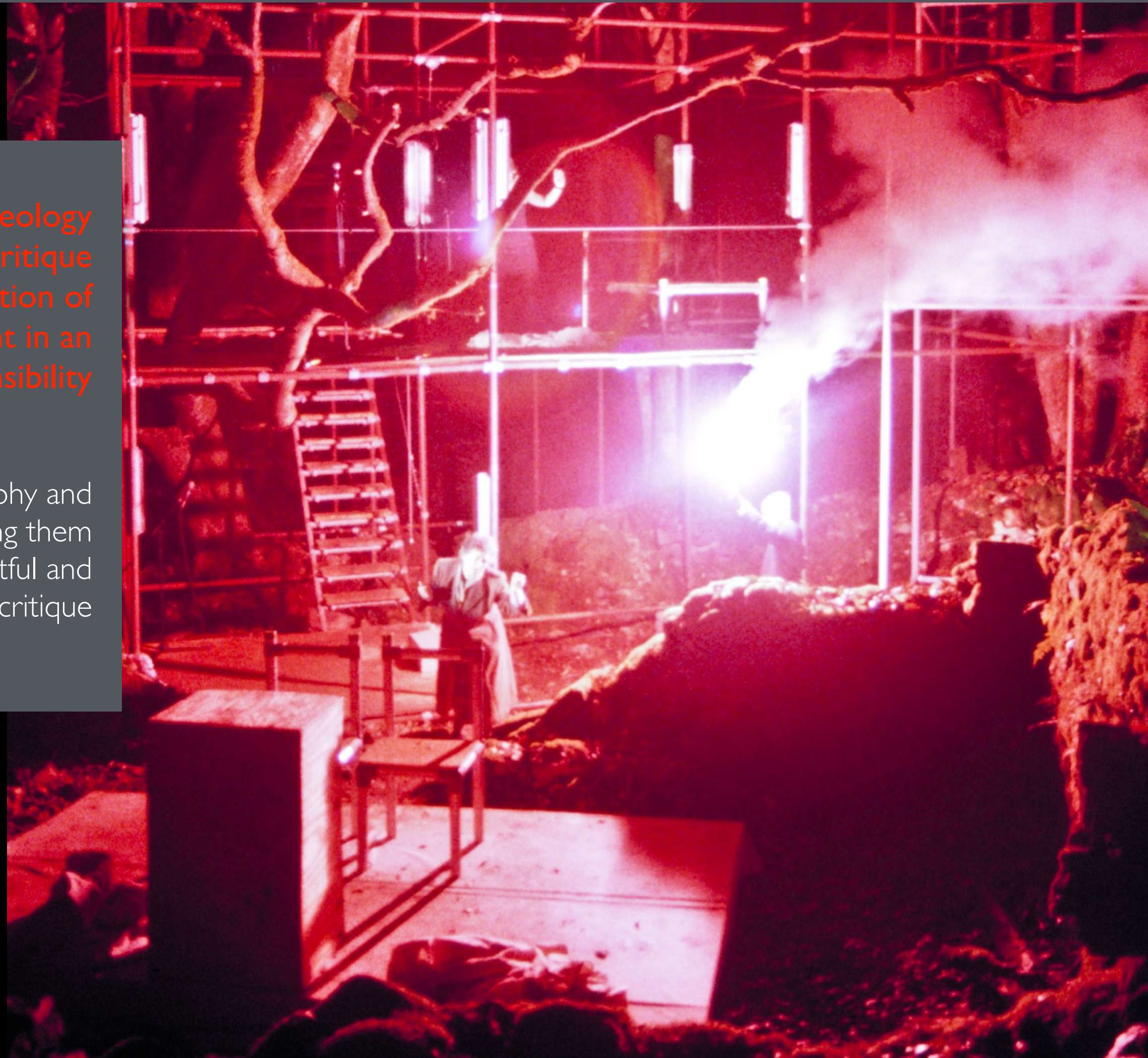
Thence to the Bank of the River called *North-Ford*, are the Vestiges of a *Roman Bridge* to be seen; the Foundation of which consists of large square Stones, linked together with Iron Cramps. But this Bridge however, is only seen when the Water is low.

10th Fort at East-Chester. Beyond it a little way are the Vestiges of a great *Roman Station*, called the *East Chesters*; which Place, according to the Rout of Stations, per *Lineam Valli*,

“Deep maps will be big... slow... sumptuous... partisan... unfinished”

Theatre/Archaeology
as critique
— the rearticulation of
remains as event in an
archaeological sensibility

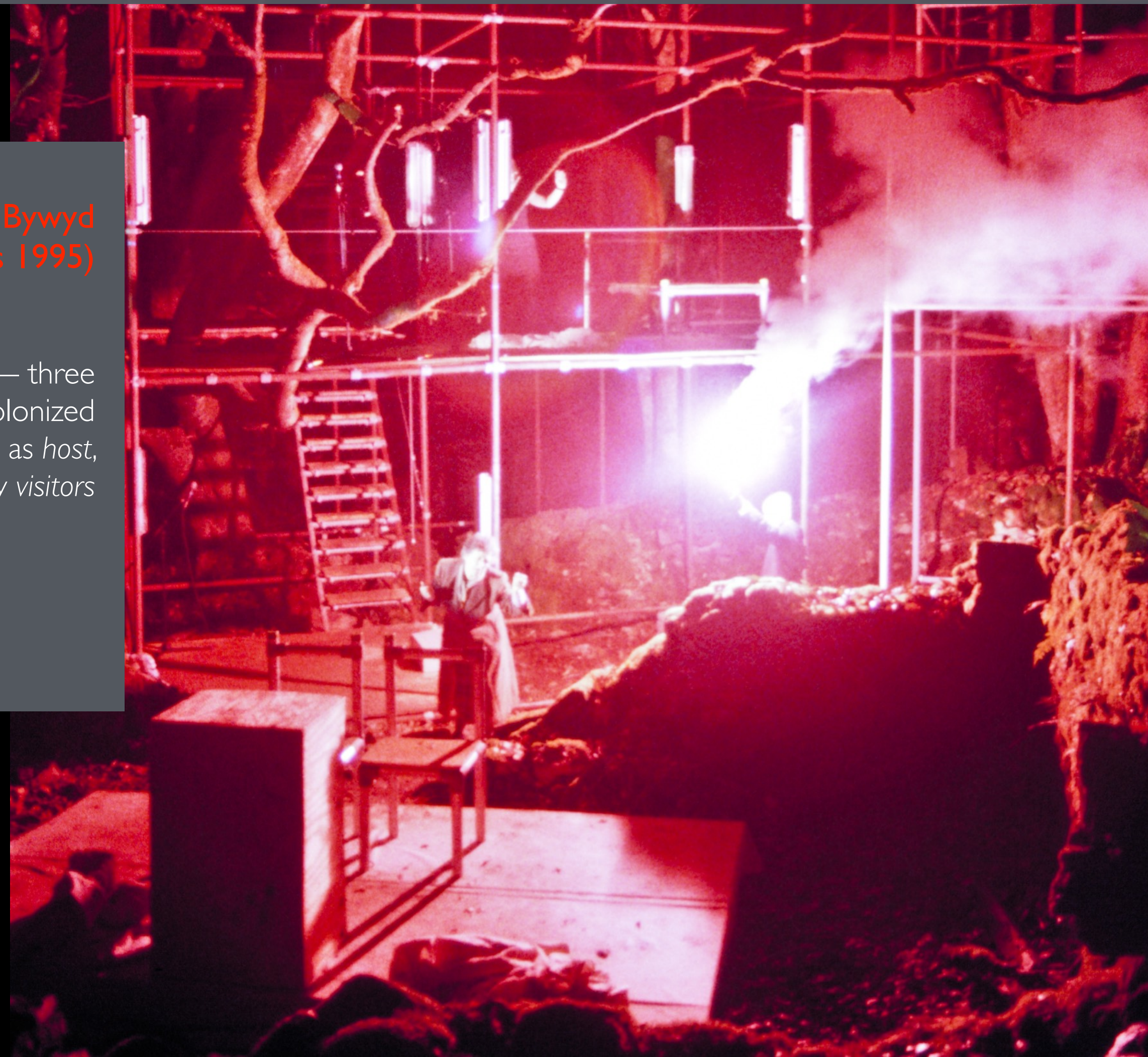
inheriting chorography and
itinerary while turning them
toward eventful and
contemporary critique



Assemblage, not mimesis — heterogeneous, fragmentary, synecdochic

Tri Bywyd
(Lampeter Wales 1995)

“Three Lives” — three
ghosts in a colonized
landscape, a ruin as *host*,
attended by *visitors*



100

APPEAS / LINE / UNQUOTE

PLACES WHERE HE MIGHT BE LED TO BELIEVE THAT HE HAD
ACTUALLY SEEN IT STOP ENDS

"AND ON MARCH THE 6TH:

HE HAD ALSO DECIDED THAT HE WOULD ADDRESS THE SAN
ANDREAS FAULT DASH QUOTE LANDSCAPE AS LINE UNQUOTE

N / ENGAGEMENT / THAT /



Aeschylus — Persians
(Directed by Mike
Pearson for National
Theatre Wales 2010)

The first play in the
Western Theatre Canon
staged on a military training
ground overlooking the
Welsh mountains in a mock
European village used to
train soldiers urban fighting

Site specifics — located assemblage

POLIS — mapping the urban everyday through surveillance cameras

Mike Pearson

A series of works
concerned with
urban experience and
body politic



Animated archives – deep mapping extended into virtual space

Life-Squared
(2006)

Digital re-animation of
Lynn Hershman Leeson's
Dante Hotel in the
online world Second Life



Itinerary and dérive, encounter and ...

INTERRUPTION

let me tell you something ...

A border archaeology
(2017–2022)

Pearson|Shanks

Visit — Return
Insider — Outsider

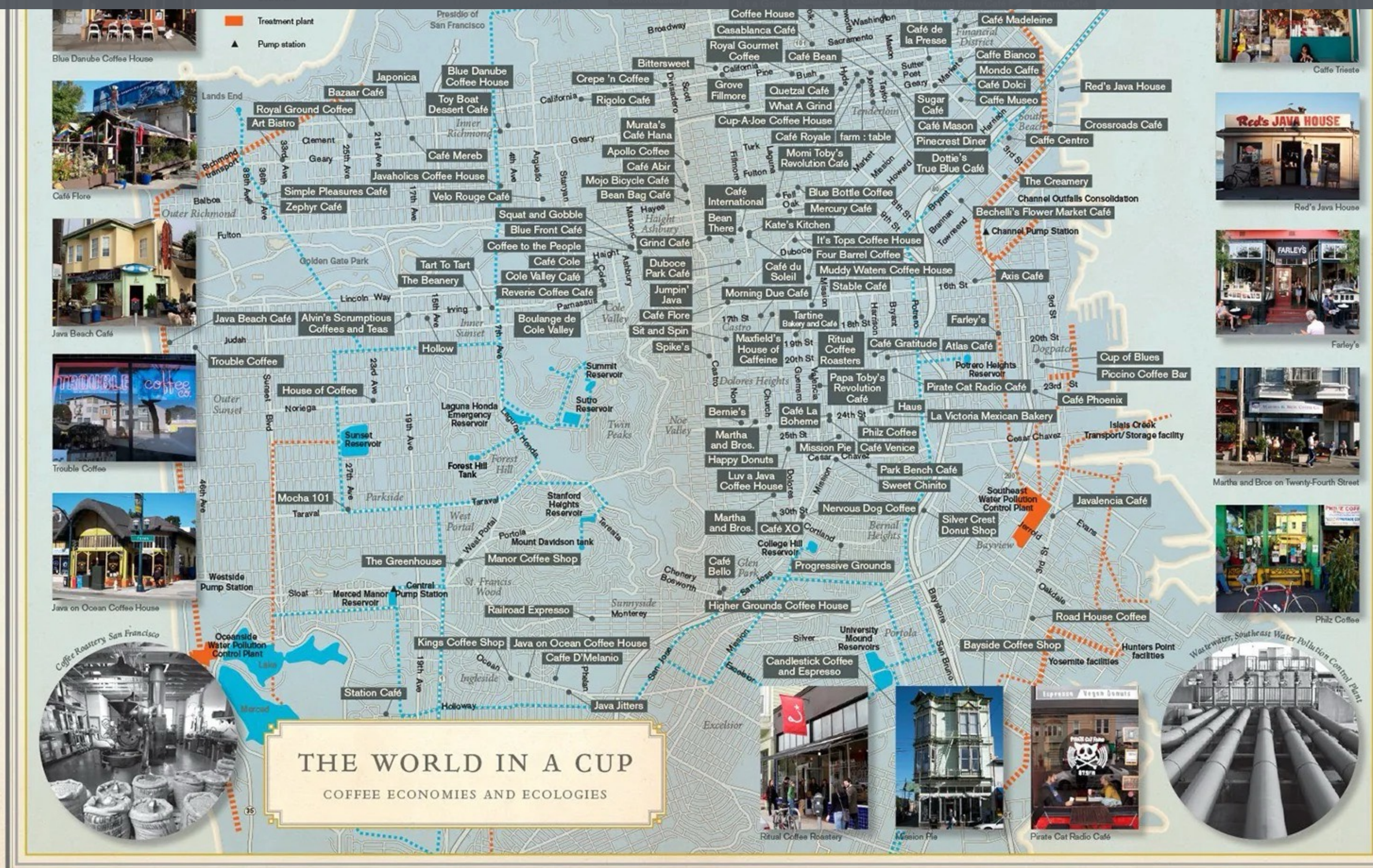
Percolating Temporalities



Context — counter geographies

Rebecca Solnit
(Infinite City 2012)

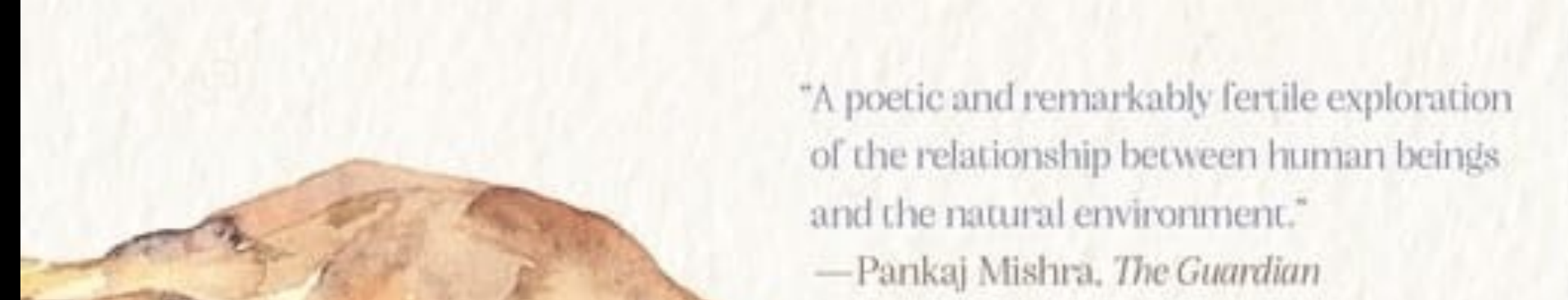
Maps as polyphonic
resonances across the city
of San Francisco



Context — worlding — staying with the trouble in immanent critique

Anna Tsing
(2021)

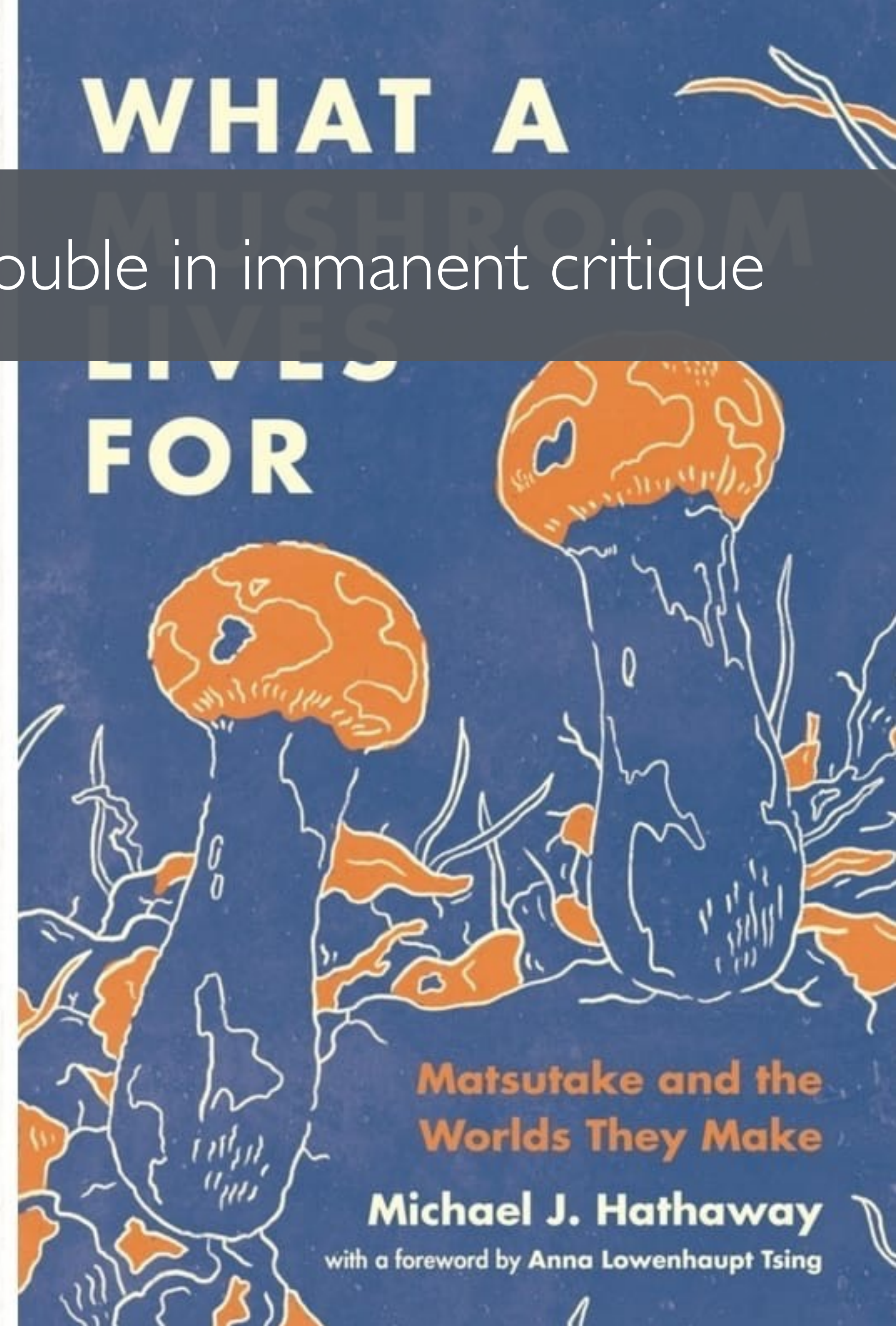
Tracking, tracing affinities in
the distributed ontology of
a mushroom



*The
Mushroom
at the
End of
the World*

*On the Possibility
of Life in Capitalist Ruins*

Anna Lowenhaupt Tsing



WHAT A

LIVES
FOR

**Matsutake and the
Worlds They Make**

Michael J. Hathaway

with a foreword by Anna Lowenhaupt Tsing

For us, Deep Mapping is unfinished, unstable, iterative — *a conversation, not a statement* (McLucas).

It connects eighteenth-century chorography to twenty-first-century post-representational geography
in the distributed ontologies of lifeworld.

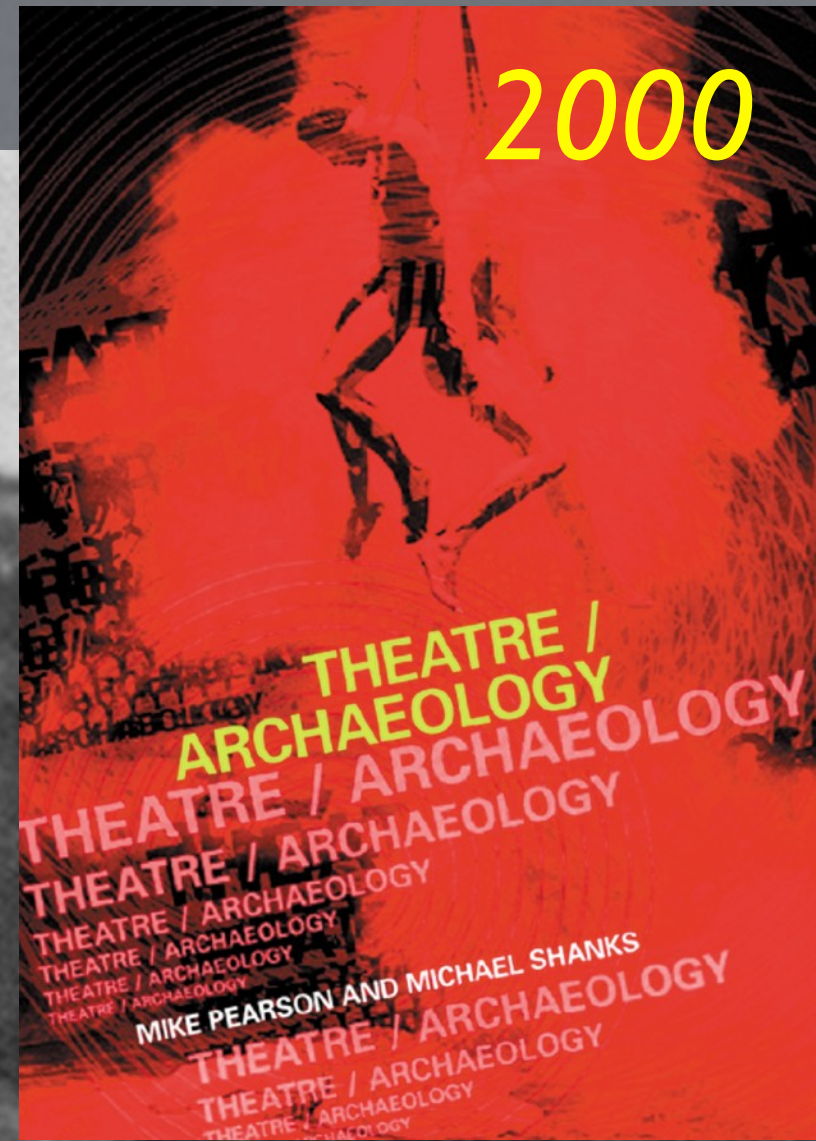
It is an ethics and a pragmatics: to attend, to perform, to map otherwise — *acting with the world* (Pickering).

Deep maps are rehearsals of how we might live with our pasts, in troubled presents, toward possible futures.

“Deep maps will be a conversation, not a statement”

work in progress (to be completed 2025)

2000



Archaeological praxis — performance design

In five portfolios of case
studies in performance
design we set out a
pragmatics and
methodology of
deep mapping
contemporary
prehistory



Theatre/Archaeology — Performing Remains

Michael Shanks and Mike Pearson

Here, then to there, and onwards to where? In following our loose and malleable itineraries (across a valley, along a road, a river, stretch of coast) we proceeded not efficiently but intensely, not positively or progressively, but disposed towards deviations and detours, interruptions, invitations to stop and consider, gaps and intervals, discontinuities, disorientations. Our itineraries offered little or no access to the reiterated and integrating narratives of these borderlands. Instead we encountered, of course, heterogeneous sequences, in parataxis or katachresis, synchronicities (“did it really happen here?”), anachronisms, anomalies.

Appropriate to itinerary are anecdotes, notes on particulars, observations on fragments, comments on anomalies or surprises, attempts to identify or explain, as well as remarks about emerging patterns of experience (“another hillfort!”). And there was always more to explore and say, an ineliminable excess of experience, irreducible to representation, always beyond mimesis. Itinerary provokes singularities of presencing, actualities of encounter and association then-and-now (“we crossed where the old wall had recently been repaired”). Such local particulars and instants resist reduction to date, exceed any encompassing system, remain as lapidary fragments undissolved in narrative solutions.

Itinerary is not, in these ways, about subjective individual experience to be contrasted with rational and objective systematizing, be it map, analysis, or narrative. The singular presences point to dialectical concepts of incompleteness and non-identity, dynamic tensions between material actuality and efforts to subsume the surplus into a system. The presences punctuate and dis-orient, upset any course of continual harmonious un-exceptionality.

— reflecting on the Pearson | Shanks border itineraries

Against Place — there is no there there